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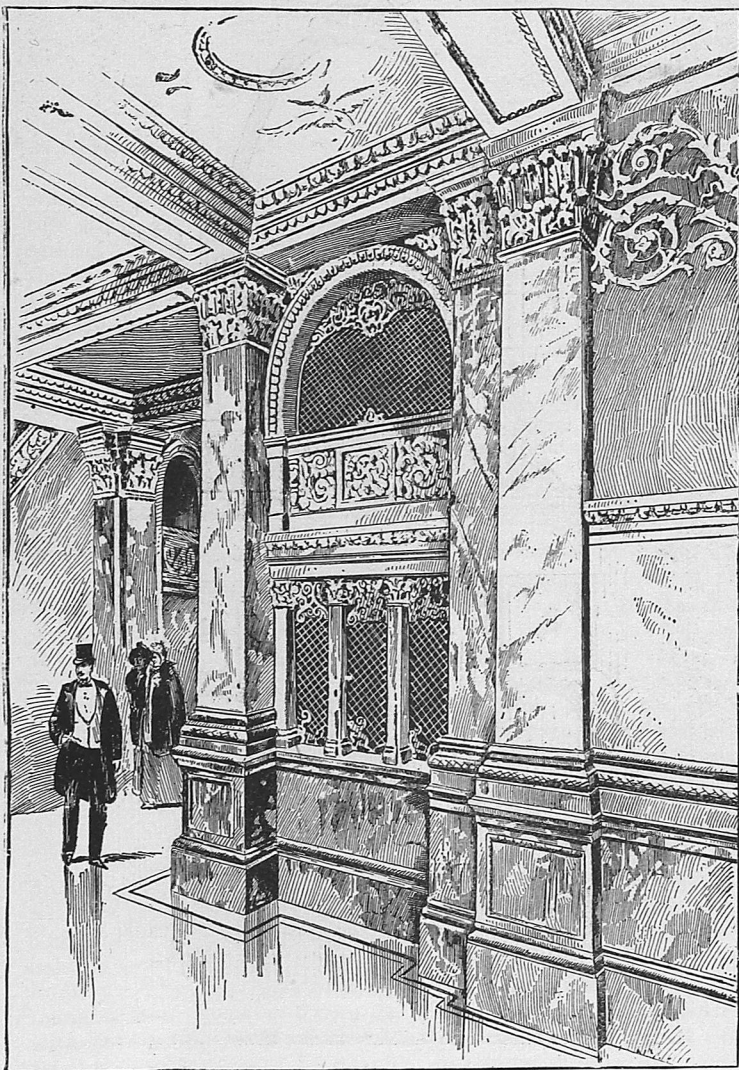
# DECORATION IN THE WALDORF HOTEL.



THE new Waldorf Hotel in New York City, of which Mr. William Waldorf Astor is the owner, is one of the most magnificent structures in this country. The building is thirteen stories high, but its walls are so broken up with gables, balconies and recessed construction as to present a very pleasing, artistic ensemble. There are 580 apartments in the entire house, and the furniture was made for the hotel

partly from designs secured in Europe, and to a large extent from American designs prepared by the manufacturers.

The ground floor of the hotel extends from Fifth avenue to the extreme western wall of the building, and has the various apartments communicating with each other, giving an air of immense space and splendor. The main entrance hall at the center of the 33d street front is over twenty feet in height, the ceiling being supported by magnificent Sienna marble pilasters, with bright bronze capitals and mounts. The scheme of decoration, as well as all of the furnishings, is in the style of the First Empire. The sumptuous settees and arm chairs are upholstered in illuminated hand-tooled leather, by Baldwin Brothers & Co., of this city, and are decorated with ormolu mountings on the frame work. Upon the north side of the hall

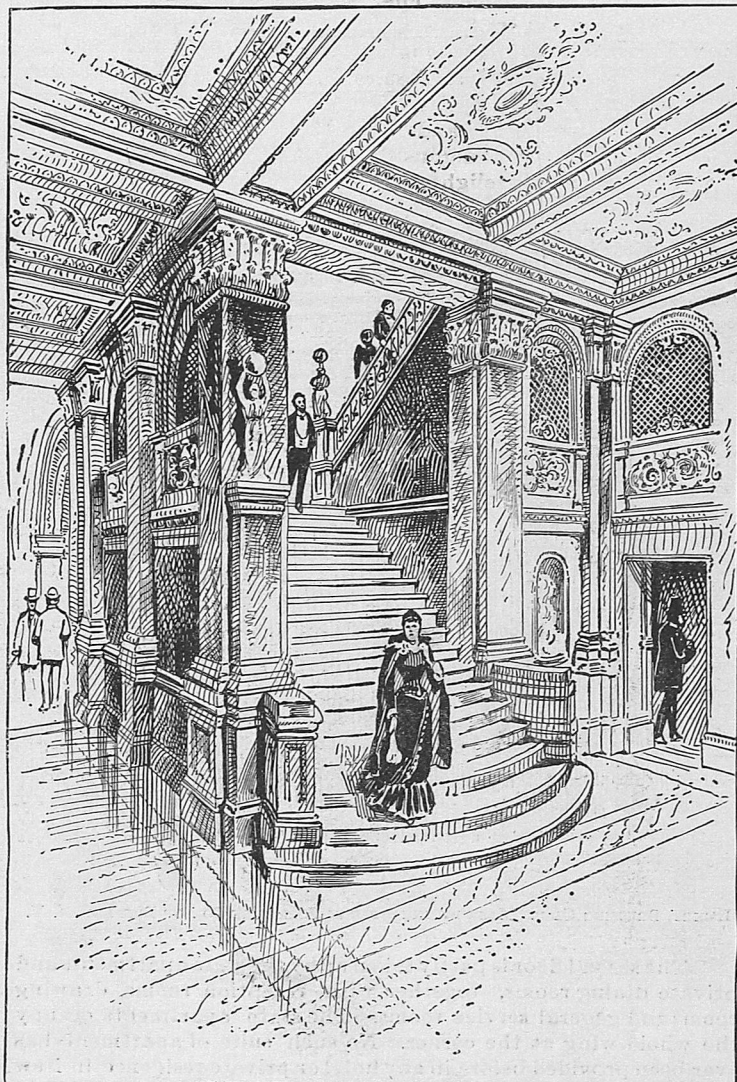


MAIN ENTRANCE HALL. THE WALDORF, NEW YORK.

opens a garden court filled with palms and flowering plants, which is known as the ladies' café. There is a fountain in the western side, lighted from the interior by electricity.

The public dining-room occupies the Fifth avenue end of the hotel, the style of construction being Empire, and the room itself is a reproduction of a great hall in the palace of the ar-

tistic King Ludwig of Bavaria. A row of black marble pillars, about two feet in diameter, veined with green, run lengthwise at each side of the room. The woodwork, including the elaborate panelling of the walls and ceiling, is of Honduras mahogany, gorgeously ornamented with delicate gilt bronze work. The wall panels are filled with green silk tapestries, and the centre of the room is painted in three panels by Crowninshield, the general tone being yellowish orange relieved with green.



GRAND STAIRWAY. THE WALDORF, NEW YORK.

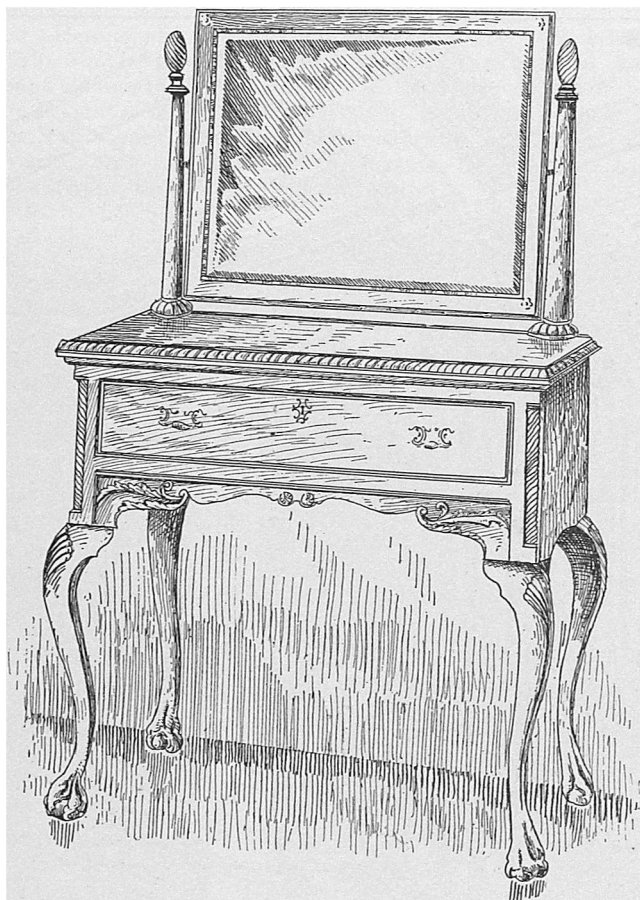
On the right of the visitor entering the main hall is a Moorish salon, which has been decorated by Herter Brothers. The floor and a part of the walls are in mosaic marbles; the woodwork is of teak and satin woods, carved in Moorish style. The upper part of the walls and the arched ceiling are painted in low toned colors, and gilded, and the woodwork is trimmed with copper, with passages from the Koran, inlaid with silver. This is the general smoking room of the hotel, and is open to both ladies and gentlemen. To the left of the entrance is the large ballroom, the ceiling being painted in three panels with figures of dancing girls. The general color tone is delicate green, the furniture is gilt, and the upholstery is silk tapestry. The ballroom extends along nearly half of the 33d street front towards the western wall. At the further end is a conservatory. This whole wing can be shut off from the other part of the hotel when used for a private dance.

To the left of the ladies' café is the gentlemen's café, this apartment being a reproduction of an apartment in a German castle. The panelled wainscoting is of dark oak, carved in the upper half. The lights in the room spring from stag horn branches, held by the figures of Tyrolean women. All the leather covered chairs and settees were upholstered by Baldwin Brothers & Co., in hand-tooled illuminated leather. Their reproduction of the old Venetian and Spanish leather work have given great satisfaction to Mr. Boldt, who has also put a

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large leather screen, made by this firm, in the banqueting chamber.

Between the main entrance and the drawing-room is the ladies' drawing-room, which is a reproduction of the apartment of Marie Antoinette. It is oval in shape, with recesses. The woodwork is white enamel, and upon the walls are plate glass mirrors. The ceiling is a canvas exhibited at Paris last year by Will H. Low, the subject being the Birth of Venus.



LADIES' DRESSING CASE. MADE BY THE MORGAN FURNITURE CO., OF BUFFALO, N. Y.

The second floor is partly taken up by the state apartments and private dining rooms, together with reception rooms, drawing rooms and general service rooms. The state apartments occupy the whole wing at the corner. No such suite of apartments has ever been provided before in any hotel or private residence in New York. They are designed for the proper reception of great personages and are thrown open for great weddings and receptions. The apartments include a drawing-room, banqueting chamber, breakfast-room, secretaries room, two music rooms and ten or a dozen bedrooms and offices. The first to occupy the apartments were the Duke and Duchess of Veragua and their suite, during their late visit to New York City. The drawing-room is decorated and furnished in the style of Henry II., with genuine Flemish tapestries of great antiquity upon the walls and is a replica of an apartment in the Prince of Wales house at Sandringham. The banqueting chamber is panelled in mahogany, and high upon the walls are china cabinets, in which Mr. Boldt, the manager of the hotel, has placed his own collection of fine china, which is estimated at \$135,000.

The state bedchamber is, perhaps, the most costly room in the whole house. It is furnished and decorated in the style of Francois I. An elaborately carved four-posted bedstead, with its canopy, is an exact reproduction in walnut of the original in the Museum of Cluny, and is valued at \$3,500. The walls are entirely sheathed in magnificent tapestries, representing medieval knights and royal personages, and the furniture and trimmings of the room are in walnut.

A small apartment opening into the state apartments has Mr. Astor's grandfather's desk in black oak, which is richly carved in the renaissance style. There is also a Roman chair in carved black oak to match.

The apartments occupied by the Duchess of Veragua consist of a cream and gold reception room in the Louis XVI. style,

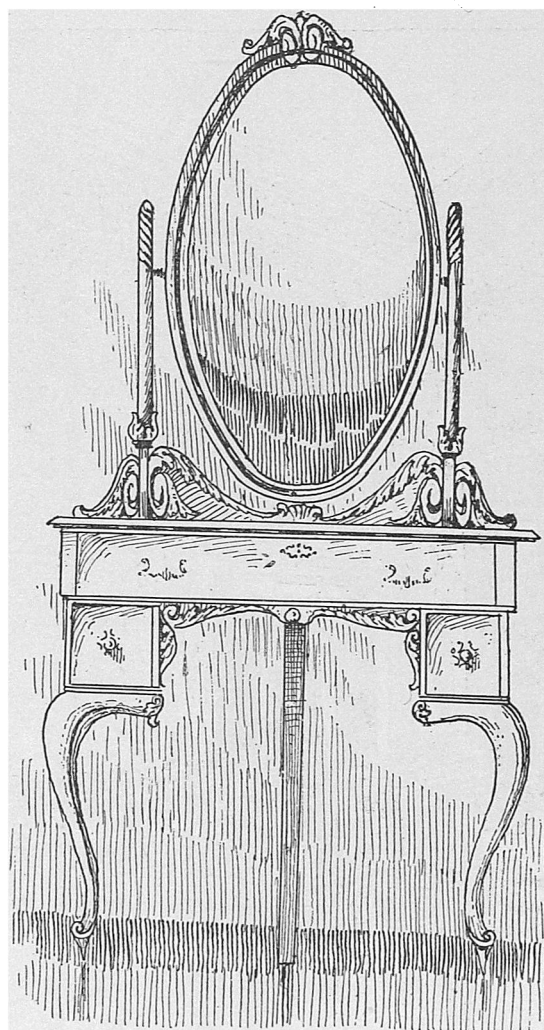
the bed being draped with a beautiful canopy in heliotrope silk, the tone of the room being in cream and gold.

Adjoining the state apartments on the same floor is the Astor dining room, a unique feature of the house. This apartment contains the original mahogany woodwork and furnishings which were in the old Astor mansion upon whose site the hotel is built. The chairs are in carved mahogany upholstered in maroon velvet, and the walls above the high mahogany wainscoting are filled with finely painted panels, one of which represents a scene with flying ducks, another a fox hunting for his dinner, and another represents pheasants feeding, the subjects in all cases being appropriate for the apartment. On the mantelpiece is a fine bronze, representing a bull fight.

The apartments so far being all of a public character, will not, perhaps, be so interesting to our readers as a description of the various private suites of apartments, which are to be rented for permanent use. To attempt to describe all the distinctive apartments in the hotel is impracticable. No two suites are alike, and the extraordinary diversity of decoration affords many valuable ideas as suggestions for interior decoration.

## ITALIAN RENAISSANCE SUITE.

The suite in the Italian renaissance style is, perhaps, the choicest in the entire list. It is known as the Mackay suite, from the fact that Mrs. Mackay was the first person to occupy it. The various rooms in this suite are finished in bird's eye maple, the parlor being a type of sumptuous luxury. The marble pilasters that decorate the walls are themselves decorated in ren-

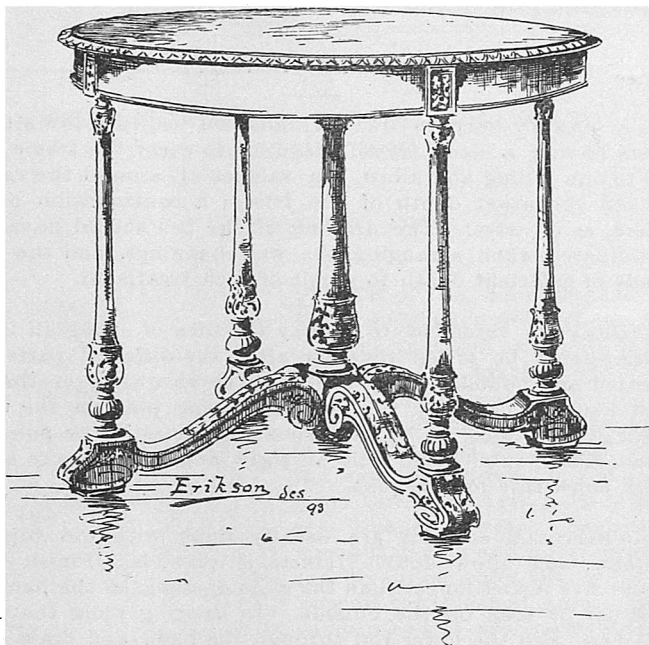


LADIES' CORNER DRESSING CASE. MADE BY THE MORGAN FURNITURE CO.

naissance gold relief. The wall panels are filled with olive green stiling on an olive ground. The mantel is of Sienna marble, surmounted by an immense mirror, with fine open carved frame. The ceiling is decorated with a turquoise blue panel, painted with renaissance motives on an olive ground. The window draperies are most artistically arranged, and consist of pale tea rose silk brocade, lined with pale gold satin and finished with ball fringe. Underneath these are lace curtains. The draperies

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convey an impression of luxurious repose. There is a cream and gold piano, and the table is gilt, with a circular Mexican onyx leaf. The ladies' writing table, easy chair, arm chair, side chair and jardiniere are in gilt, the chairs being upholstered with delicate rose tinted striped brocade. There is also a divan and easy chair in cream and olive brocade. One of the bedrooms of the suite, which is trimmed in bird's eye maple has a cove ceiling. There is a brass bed, the dresser, chairs and tables being in



ROUND TABLE IN ITALIAN RENAISSANCE SUITE. MADE BY THE MORGAN FURNITURE CO.

cream and gold. The window draperies are of cream and tea rose silk. Another bedroom is in pink and gold, with a cove ceiling. There are richly embroidered old gold satin plush portieres, and the pink and cream walls beautifully harmonize with the woodwork. There is a beveled glass in a cream and gold frame, and the Turkish divan is upholstered in cream brocaded silk. There is also a dressing table in cream and gold. Aubusson carpets in tones of olive and rose cover the floors.

A Louis XVI. suite is decorated in blue and gold and ivory. The walls of the parlor are panelled in architectural woodwork finished in ivory enamel, the panels being filled with a white relief on a pale green ground. The doors, as also the panels over the doors, are in carved relief, and there is a richly decorated cove in ivory and silver. The carpet has traceries of soft flowers on an ecru ground. The sofa, divan, easy chairs and side chairs, are in gilt, with woven upholstery in lapis lazuli. There is a gilt cabinet table, lined with Nile green plush. The white marble mantel is surmounted by an immense mirror, and the room is lighted by a gilt brass candelabra after Gothier.

The bedroom in the same style has cream, pink and gilt for its colors. The dressing table, armoire, commode, are in gilt. Both the top and bottom of the bed are upholstered with a green broche brocade, similar to that covering the chairs. There is an ecru carpet, and pink, gilt and ivory ceiling.

## EAST INDIA SUITE.

The East India suite has the bed, dressing table, table, doors, mantelpiece and woodwork in general in carved teak wood, without any finish, the traceries being in Hindoo style. The chairs are of ebony, upholstered in green rep; the floor is oak, covered with an Oriental rug. There is a piano in mahogany. The parlor has its walls in Roman pink, the ceiling being a dull yellow. There is a richly carved Indian settee, with panels filled with Eastern lattice work, and covered with Hindoo stuffs. There is a table in carved teak wood, and a Damascus table inlaid with mother-of-pearl. The mantelpiece, with the frame of the mantel mirror, are in richly carved woodwork from Ahmedabad. The polished brass andirons take the form of elephant's heads, surmounted by the aureol of the Hindoo divinity.

The larger bedroom of the suite has a carved teak wood bed, and the divan, screen, dressing table, beveled glass and doors are all in carved teak wood. The walls are in hand

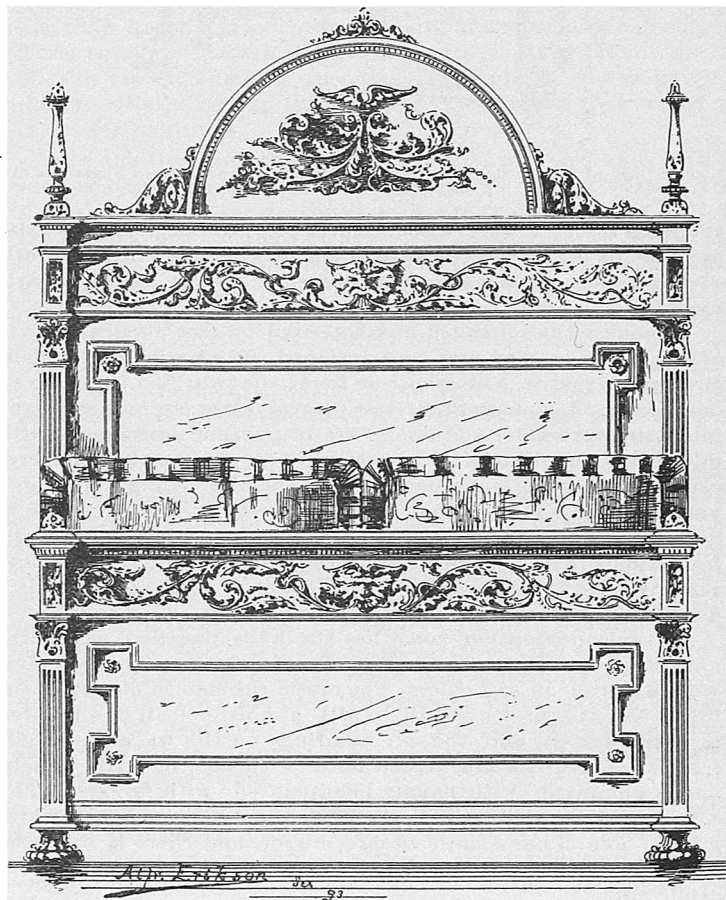
finish, of a pale olive tone, and the ceiling is also pale olive. There is a curious table, whose top is composed of an immense brass repousse plaque, decorated with men and animals in the Hindoo style of art. There is a Hindoo rug on the oak floor, and the portieres that decorate the alcove containing the bed are of olive tapestry, decorated with glittering spangles.

## POMPEIAN SUITE.

The peculiar reds and yellows that belong to Pompeian art, together with that strange refinement of decorative painting that belongs to the style, are all very cleverly reproduced in the Pompeian suite. The walls of the reception room are panelled in Roman pink, with yellow lines and borders. The frieze is dull yellow, carrying at intervals painted representations of sections of a Greek temple. The ceiling is covered with a peculiar device, known to Pompeian art, in reds, yellows and blues. The bed, tripod, table, chairs, sofa, dressing table, etc., are designed in the Pompeian style, and highly finished in yellow enamel. There is a mahogany wardrobe. The second bedroom has the same designs of Pompeian furniture, only that the finish is in ivory, and the upholstery and window draperies are in bronze green silk tapestry. The walls are in Roman pink, panelled with borders in dull yellow. There is a figure panel in the ceiling, and the frieze has floral swags supported on tripods. The ceiling has a canopy effect in pale pink on a blue ground.

## COLONIAL SUITE.

The Colonial suite is in cream and gold. The furniture in the parlor is in walnut, inlaid with mother-of-pearl in marquetry. The table, secretaire, easy chair, sofa, piano and side chairs are all of inlaid walnut. There is a rattan rocker. The mantel is in the Colonial style, the pilasters and overmantel being in ivory finish. The walls have a golden yellow stencil



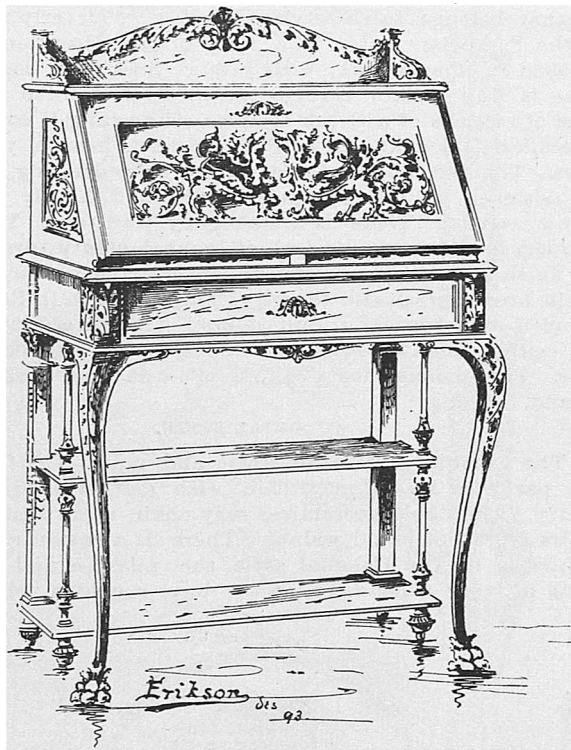
BED IN ITALIAN RENAISSANCE SUITE. MADE BY THE MORGAN FURNITURE CO.

on ivory, and the frieze has a festoon stiling in similar tones. The parquet floor is covered with a rug, and the windows are draped with lace curtains. The ceiling is in a pale tint of olive green, and, like the walls, has a golden yellow stiling of wreaths and borders in ivory. The larger bedroom has the walls in velum, with ivory scrolls. There is a dark ivory frieze, and the ceiling is in ivory with scrolls in cream stenciled thereon. The bed, divan, easy chair, beveled glass, dressing table and chairs

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are all in the Colonial style, finished in ivory, the upholstery being a cream and tea rose brocade. The windows have lace curtains.

The second bedroom is in blue and ivory, the doors, window frames, chiffoniers and chairs are in ivory enamel finish. The walls are stenciled with scrolls in ivory on a pale turquoise blue ground. The ceiling has pink traceries of wreaths on a pale blue ground. The toilet table is draped in the Empire style and



LADIES' DESK IN ITALIAN RENAISSANCE SUITE. MADE BY THE MORGAN FURNITURE CO.

the walls are decorated with pictures. The use of pictures in the apartments is one of the special features of the Hotel Waldorf, giving a most comfortable and homelike feeling to each apartment.

Amongst the suites not characterized by any particular style of art, a typical one may be mentioned. The parlor has a plain Brussels carpet in a Roman rose tone; the twin bed is of carved mahogany. A mahogany dresser, cheval glass, secretaire, mantel, with overmantel and doors, are in polished mahogany, with gilt brass mountings. The walls are covered with a silk brocade having a gold and yellow stripe, and the ceiling is in golden yellow, hard finish, with border of wreaths and traceries in gilt. The fine engravings and watercolors in cream and gilt frames decorate the walls and give an air of comfort and hospitality. The table has a jute table cover in gold, and there is a Turkish easy chair upholstered in dark green silk velour.

A typical reception room has the walls panelled with olive and pale rose silk brocade. The carpet has a plain olive center, with a border in soft colors. The music cabinet, sofa, easy chair, divan and tabourette are all in gilt, upholstered in dye painted tapestry panels, and the oil paintings on the walls are in gilt frames. There is a gilt screen filled with pale rose silk panels, and a gilt piano with panels handpainted with flowers. The corner seat is upholstered in olive silk velour, and the white marble mantel has a large square mirror, and there is a Rococo clock in gilt bronze, reinforced on either side by gilt bronze candelabra.

In all these suites, no two have the same furnishings or decoration.

Amongst the different firms supplying the furniture for this important hotel, the furniture supplied by the Morgan Furniture Company of Buffalo, sustains the well deserved prominence of the firm. Two orders were given to these manufacturers, one consisting of different kinds of furniture required for the hotel, such as café tables, café serving tables, dining-room tables and dining-room chairs; also washstands, bureaux, dressing tables, wardrobes, bedroom tables, screens, etc., in all about four hundred pieces of furniture. The second order, which was

given the firm through Messrs. W. & J. Sloane, of this city, consisted of finely carved pieces of furniture for the rooms known as the Italian Renaissance suite. This order consisted of about thirty-five pieces of furniture, each design being different. We reproduce a few of the individual pieces, designed and executed by the Morgan Furniture Co., to show the character of the work executed by this enterprising firm, which, in addition to its business as maker of fine furniture, is also the largest manufacturer of artistic grille work in the country.

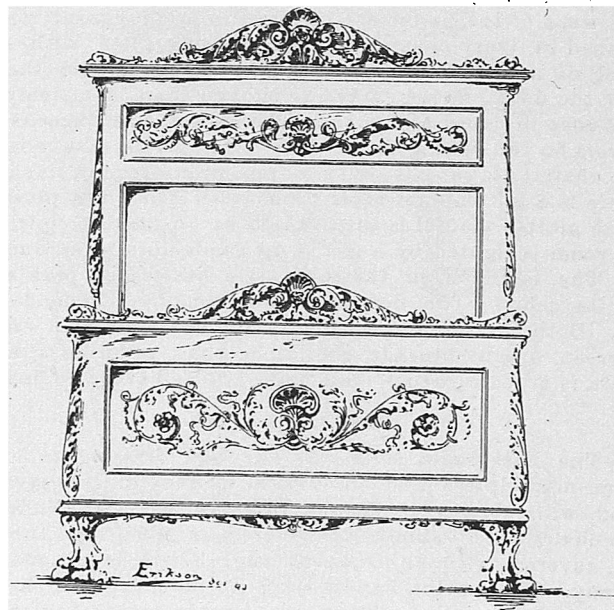
## UPHOLSTERY NOTES.

A PRETTY way to treat a canopied bed in a low-studded room having a deep frieze would be to carry the frame quite up to the ceiling and allow the valance all around the canopy to fall the exact depth of the frieze; a continuation of the frieze, as it were. The draping of the bed should have been anticipated when arranging the wall hangings, and the frieze made of sufficient depth to admit of such treatment.

DRAPERY intended to convey the idea of being all in one piece should be sewed together after the different parts were pleated and bound. They can then be thrown over the pole and kept in place by sewing small stage pins on the under sides of the seams, to fit corresponding holes in the poles. A stout lambrequin hook bent at right angles will make a very good substitute for the pins.

VESTIBULE curtains are usually hung with rod top and bottom, and allow double fullness if possible. Finish them about five inches longer than the glass opening, so the hemming will not be seen on the outside. In hanging, place the upper rod first, slip the lower rod through the hem, and draw down tightly enough to cause the curtain to hang in well-defined pleats, screwing on the brackets to hold. For a door with single large opening, a pretty treatment is to have the curtains in pairs, fringed and weighted with shot. Shirr up the top, put on rings for the rod. A traverse cord and pulleys with dainty tassels to match are a nice addition, but as such curtains would be within easy reach, one could dispense with the traverse.

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BED IN ITALIAN RENAISSANCE SUITE. MADE BY THE MORGAN FURNITURE CO.

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